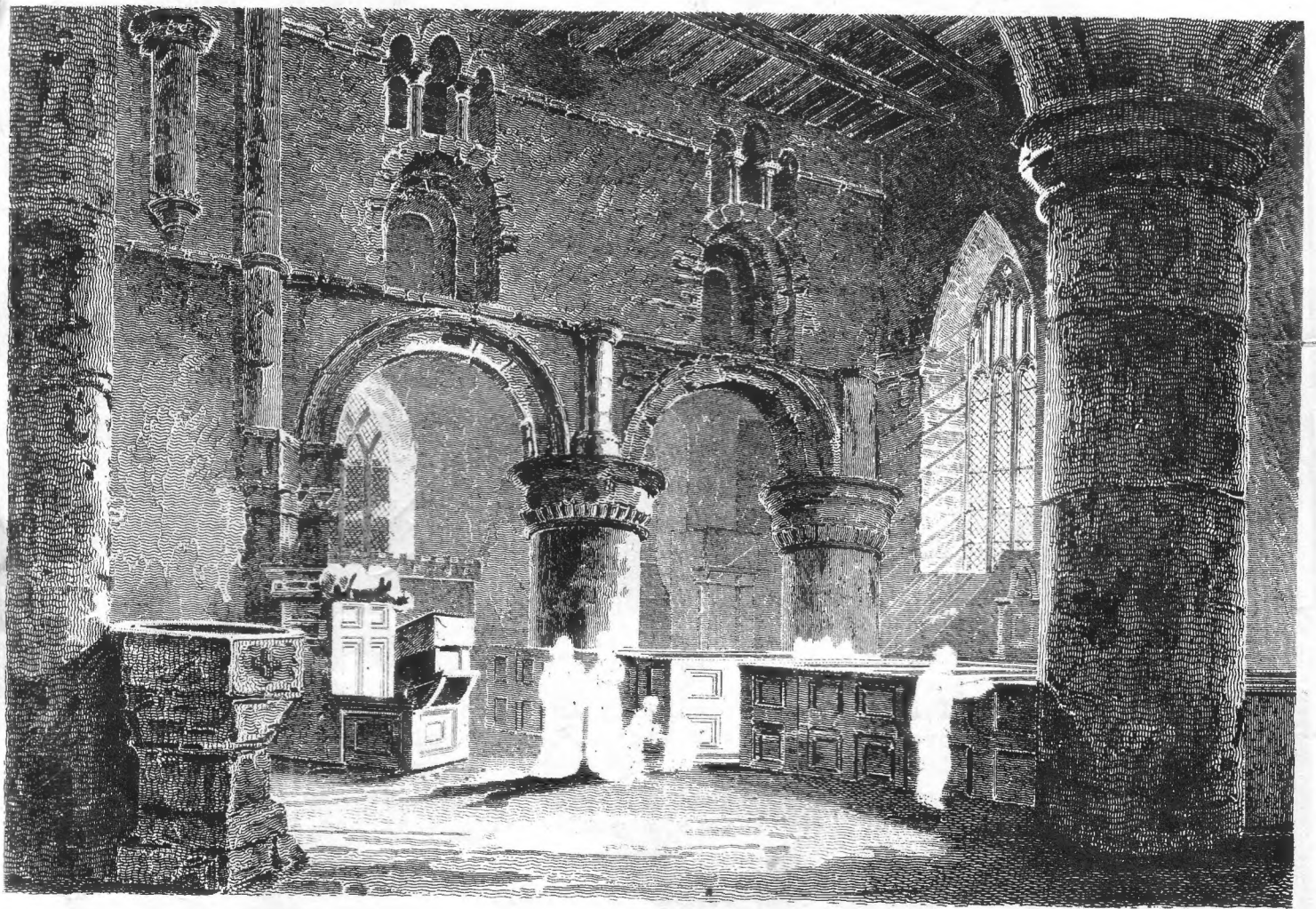


'The Chapel'



A catalogue of MOWBRAY PRODUCTS for the consumption of:

MOWBRAY PRODUCT 1: Jesus of Mowbray; LEAFLET; Issued free; DELETED
MOWBRAY PRODUCT 2: '10 Cheap Ads About You'; GIFT PACK; Price 10p
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D-Pork Pies/E-The way to Mowbray/F-Words to remember
MOWBRAY PRODUCT 7: Durutti Column live at Rafters 7/1/81 and Rock Garden
22/1/81 with excerpts from Scala Cinema 26/4/80, York University 17/10/80
and Leicester University 14/2/81; TAPE; Price £2.00; Limited edition
MOWBRAY PRODUCT 8: Further copies available at 20p each

All these can be purchased from MOWBRAY PRODUCT, Room 92, 121 Main Street,
Asfordby, Melton Mowbray, Leics (send money for postage or SAE).

number 1

The photos were taken at:

- 1.
- 2.
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- 10.

Name: _____

Address: _____



a message from our
founder - J.D.Hogg

I had always originally intended to do a fanzine - but
over the past six months I have collected material that
I thought deserved to be printed as well as finding
things myself that I wanted to include. So it has been
transformed into a magazine with a strong influence on
music.

Notes on some of the material:

The train photos I have long wanted to see in print. They
were taken over a period of two years in the mid '70s.
There is a prize of £2 offered to any person that can
pinpoint the locations at which they were taken.
The Killing Joke interview was submitted to me in Nov '80
and the Minny Pops interview in April '81.
The front cover picture and the extracts from the Girl
Guide Handbook 1947 were purchased at the Bookshop,
Kirkby Lonsdale.

There will probably be another magazine printed in the
future. If you have anything you would like to be put in
it then send it to me at MOWBRAY PRODUCT.

Jon.

Mিনny Pops

HOW DID YOU GET INVOLVED WITH FACTORY?

We played with Joy Division in Holland (The Hague, Amsterdam and Eindhoven) and we got the possibility of playing in England with Joy Division. We did Manchester, a place called the Factory, the Russell club. We were promoted via Rob Gretton, the manager.

WILL THERE BE ANY MORE RELEASES SOON?

The future is quite uncertain.

YOU WERE ON PLUREX PREVIOUSLY?

Yeah, we released one album and two singles - the first single in '79, the LP in March '80, the other single in May and this one (Dolphin Spurts - Fac31) in January.

I've seen a copy of the live album today in Sheffield Virgin Records. Its going to be repressed on Plurex UK.

HAVE YOU PLAYED ANY OTHER GIGS IN ENGLAND?

We played Nottingham on Wednesday and before that London with the Comsat Angels. This is our last gig.

AND THEN YOU'RE FLYING BACK TO THE CONTINENT?

We cant afford to fly - we cant afford the boat either so we swim.

DO YOU THINK THE RECOGNITION YOU'RE GETTING IS DUE TO YOUR BEING ON FACTORY? There's a kind of cult following with Factory but its not the way they're handling it - its the people who make their albums with Factory; that's the whole thing about Factory.

DO YOU LIKE ENGLAND?

Like England? (Surprised laugh) Yes we like England, of course. Sheffield is nice - its a beautiful city, the atmosphere is okay. Birmingham's colder than Sheffield; it seems a little bit american.

HAVE YOU BEEN TO AMERICA?

We played in America in January - in New York, Toronto and Boston. I like America; I mean, I like New York thats not America. Its the kind of, life style, the people are really crazy, really different. The people we met, they tell you, in half an hour, who they are and all their problems, etc, etc. And then you are a friend of them - you know, in half an hour.

In England its easier, I think, to make contact.

HAVE YOU DONE ANY OTHER INTERVIEWS?

Yes, with other fanzines, and four months ago there were three dutch pages in the NME - so that was our interview.

DO YOU FIND YOU GET LUMPED TOGETHER WITH THE OTHER DUTCH BANDS?

I dont know, I mean, the guy who came over was there for about three weeks and he got deep into the thing. The most important thing was to get some names on three pages and write something about them just to let people know there is something happening in Holland - I mean, there are some promising bands in Holland but its a fairly small club circuit so nobody hears anything about it.

IS THERE MUCH DISCONTENT IN HOLLAND AT THE MOMENT? THE SQUATTERS FOR EXAMPLE.

The only reason the squatters started to fight was because the police beat them and they had no houses - a kind of civil war - and every time the squatters got kicked out of a house the same thing happened.

(interruption from clamourers at the door who are searching for New Order, so they can have their 'Ceremony' sleeves autographed no doubt)

There's a lot of problems between blacks and whites as well. Until five years ago we had a piece of land in South America called Surinam when it was made part of Brazil and about one third of the population came to Holland. There's a kind of recession going on in Holland at the moment and when the recession goes on these people get more and more discriminated against.

Interview by Keith Rogers.



SINGLES

reviews by Jon Tait and Neil Burrows

I'M SO HOLLOW: "Dreams To Fill The Vacuum"

Not an outstanding single - it lacks the haunting melodies that hold together 'Touch' - too bleak for my liking.

ESSENTIAL LOGIC: "Music Is A Better Noise"

The disbanded Logic release their best single to date, Laura's vocals matching the twists and turns of the band blow for blow. The flip, "Moon-town", appears equally as good.

DEPECHE MODE: "Dreaming Of Me"
Together just a year, Depeche Mode have come up with a surprisingly polished (electronic) pop single. Very OMITD, very catchy. A single.

TEENAGE FILMSTARS: "I Helped Patrick McGoochan Escape"/TELEVISION PERSONALITIES: "I Know Where Syd Barrett Lives"

Are these records supposed to be funny? If so, the humour has been lost due to the number of this type that have been released. If they are supposed to be serious.....

METHODISHKA TUNE: "Orchestras"
While the Scritti Politti influences are obvious, 'Orchestras' is much more tuneful, less dischordant. A memorable song.

SUBWAY SECT: "Stop That Girl"
A revoltingly sickly song - french 'cafe' music backing horribly commercial lyrics. The instrumental version of the '78 classic 'Nobody's Scared' is the only good track.

PERE UBU: "Not Happy"
"Why cant we be happy like the swimming turtles swimming in the sea?" Precisely.

NIKKI SUDDEN: "Ringin' On My Train"
The ex-Map goes 'solo', hangs on to Phones' bumbling bass and underhandedly swipes a Gang Of Four drummer. The lightweight "Back To The Start" pales miserably compared to the bouncing, Mapesque "Ringin' On My Train". A hit. (A lie).

Our Ghorkas—the little warriors in our Indian Army—have shown this. They are splendid fellows and dress very much like Boy Scouts, so that when you meet one you might at first think he was a Scout who had got "overdone" with sunburn.

So even though a Brownie is small, she too can be just as brave and strong as a bigger girl if she likes to make herself so.

How to Grow Big

I am sure that every Brownie would like to make herself strong and healthy. But she can also do more than the Ghorka can do, for she can help herself not only to become strong but to grow big if she tries.

I will tell you some of the things which you can do to make yourself big and strong and healthy.



"They are splendid fellows."

Good Blood and Plenty of It

The main thing is to keep the blood inside you strong and plentiful. The blood to your body is what steam is to the engine; it makes it go well or badly according to the strength of the steam. But also your blood is food to the body, like water to a plant, it makes it grow: if your body doesn't get enough it remains small and weak and often withers and dies.

You ask: how can I get *good* blood and *plenty* of it when it is all made for me inside me?

THOMAS DOLBY: "Leipzig"

Another excellent tune; not as instantly attractive as 'Airwaves' but it grows on you - a very good vocalist.

ARTERY: "Slide"/"Unbalanced"

Though better on the 'Bouquet Of Steel' compilation, 'Slide' is still an exceptional song; excellent use of percussion. 'Unbalanced' has some thing compelling about it that I cant pin down (ie. here it for yourself). The free live EP is merely a thankyou to the people who have supported them all this time.

NIGHTINGALES: "Idiot Strength"

An unexpectedly good single from the Nightingales. An excellent guitar line - more mellow than their usual stuff.

DISTRACTIONS: "And Then There's"

The only thing I can think of to say about this record is 'pathetic' - music for Radio 2.

MEDIUM MEDIUM: "Hungry So Angry"

One of the few good records to come out of Nottingham - appealing funk.

THE FALL: "Slates"

A new 10" EP from The Fall. More tuneful (in parts) than usual Fall material (use of acoustic guitar) - more danceable. Repetition is predominant throughout. Amazingly still the same line up.

Gang Of Four - Derby

We arrived just before Delta Five came on. They played their only good song first - 'Mind Your Own Business' - the rest of the set being unexciting.

In contrast to this, Pere Ubu played a highly entertaining set of excellent dance tunes interspersed by David Thomas flustered wit. 'Any questions so far? No? Good!'

The Gang Of Four havent progressed at all. Half of their set was comprised of their old stuff played with less conviction and as though they were trying to put life into an already defunct show. The students liked them of course.

I dont know about anybody else but what I liked a year and a half ago isnt what I like now, frankly the Gang Of Four bored me. The only change was that they are much more high budget - Hugo Burnham had about 96 drums and cymbals. Jon King (sporting a new suit) made a complete prat of himself running about the immense stage. Is this what EMI does to people?

Section 25 - Bedford

The faithful hitchhikers, after an hours wait in the rain at Junction 13, arrived at Bedford Boys Club at about 4pm. A very obscure place on a Bedford housing estate.

It was blatantly obvious that people had come to see New Order - Section 25 being generally ignored. I always find this surprising; the powerful rhythms should stir most people to dance or, at the least, their feet should be tapping along to the beat. Perhaps Section 25 arent trendy or futurist enough. They played an unusual set - Paul messing about on New Order's synth.

I was too tired to enjoy New Order but they didnt seem to be at their best.

There was another support band on earlier. They got less response than Section 25 - is there a university in Bedford?

The most kicks were derived on the train journey home.

REVIEWS

Ratio - Sheffield

An out of the way art college infested with popstars was the venue for this gig. The Swamp Children, an unknown name to me, were on first. They were a Ratio influenced band with a wailing singer and a sporadic saxaphonist - they played an excellent set; dreary but danceable. An up and coming band.

Ratio started with a ten minute tape intro of a lion and the sea which dragged on too long putting the audience in a pessimistic mood about what was to come. Certainly what did come wasnt what they had expected.

Ratio played a totally new set. It gave a sinister impression (not a depressing one); on the contrary it seemed to emanate hope (a Paul Morley comment no doubt). The minimal light on stage added to the effect. The trumpets piercing the gloom and the noise; the bass holding it together through the almost unorderly funk clatterings. In some of the songs the trumpets seemed uncontrollable - excellent.

I would suggest that live tapes be used for recordings of any of these songs. At any rate, Martin Hannett should be kept away from them.

An excellent train journey home via Lincoln.

number 5



REVIEWS

New Order - Birmingham

Unlike Bedford, the support band, this time Minny Pops, received some attention from the New Order fans. Their music is not unlike Deutsch Amerikanische Freundschaft's but Minny Pops use better rhythm patterns. However good they may be, I found that 40 minutes of them was too long - the music isn't captivating enough for attention to endure for that long.

New Order, however, certainly satisfied the audience tonight, playing well for 44 minutes (not a usual occurrence I may add). 'Tiny Tim', the opening song, is a beautiful song - excellent use of synth. Wrongly placed in the set I thought - it should have been a grand climax.

It's about time they dropped 'Ceremony' though. No doubt all you New Order/Joy Division worshippers play it 96 times a day and think it's wonderful (even though Martin Hannett produced it). I think it's the worst song they do and it's time they dropped it, especially since now they've got enough material to do without it.

In spite of this, there is no doubt that when New Order play well, and Martin Hannett isn't at the mixing desk, they should not be missed - they played well in Birmingham.

Kicks derived again on the train journey home, via Derby this time.

Durutti Column

The Rock Garden is all right as long as you are backstage. It is a cramped untidy club underneath an expensive restaurant in Covent Garden.

Kevin Hewick played first. The audience did not take any exception to his music at all - they took no notice of him at all and talked throughout. Kevin played an extremely good set in these disconcerting circumstances.

I thought his individual form of music/poetry (that so often gets put into a category by people in their ignorance with Patrik Fitzgerald, Guy Jackson and the like, who also sing and play guitar) would go down well with a Durutti Column audience being melodic and inspirational - I was proved wrong.

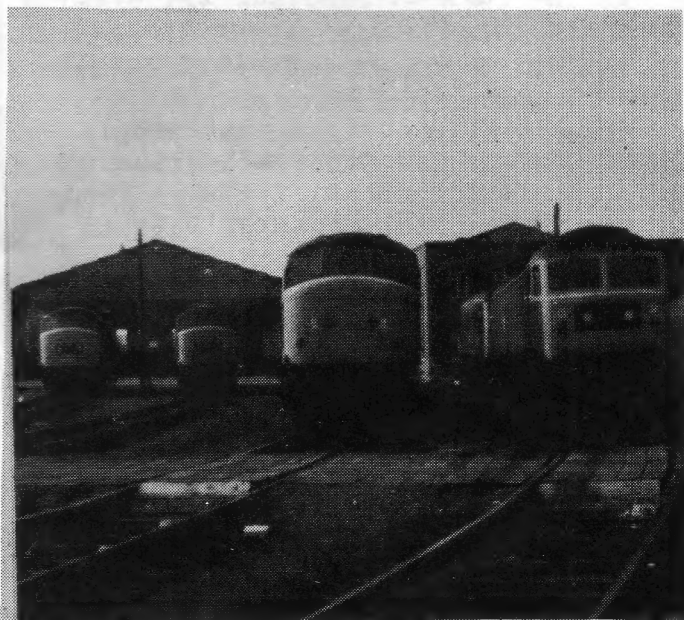
The Durutti Column (as you are no doubt aware) is now Chris Joyce on drums and Vini Reilly on guitar and vocals - this being the third gig with this format.

To people who are expecting instrumentals, the singing comes as a surprise. It is certainly a change; people can dispute whether it is a change for the better or for the worse - I see it as a development creating more scope for new material in the future.

The drumming is not a new thing, Vini having played with Donald Johnstone on drums previously. Chris fits in better than Donald and now at least the music can't be called monotonous. The instrumentals sound better with drums especially 'Conduct', a marvellous version of which was played as one of the encores.



number 6



number 7

LP REVIEWS



number 3

A CERTAIN RATIO:"To Each..."

This LP is a prime example of what happens when you let Martin Hannett loose on your records.

'To Each...' shows Hannett in a frenzy of over production with the treble as high as possible on the mix.

The result - a very contrived, expressionless record (for an immense amount of money) and the relegation of a potentially classic album to near mediocrity.

Mediocrity is too strong a criticism; in spite of Hannett, this LP is still excellent. It may be a more controlled form of Ratio than their live performances but the trumpets and the bass still shine, and the wonderful funk clatterings, though mellowed, are constant throughout. One thing that Hannett has succeeded in doing is ruining Tilly's vocals by making them too sharp and wavering.

'Winter Hill' (Blown Away) has been criticised for being too long. I think it's the only track on the LP (except for the bass on 'Loss') where Ratio get it spot on.

Conclusion - Martin Hannett must go.

ROBERT FRIPP:"The League Of Gentlemen"

I found this LP disappointing in that it did not retain the excellence of the Peel Session, and the bands live performance, throughout the record. This is mainly because 'Minor Man', 'Cognitive Dissonance', 'HG Wells' and 'Trap' were all better WITHOUT vocals. 'Minor Man' is ruined by some inane Lemon Kitten stridulating over it.

If you have the Peel Session on tape it is disputable whether this LP is worth

buying. The indiscretions are annoying and haven't even the excuse of filling out the LP since they could be replaced by 'Farewell Johnny Brill' - sorely missed.

The LP contains a free postcard on which is a very contrived photo of the band and the autograph of Robert Fripp himself - must be worth having.

PERE UBU:"The Modern Dance"/"390 Degrees Of Simulated Stereo - Ubu live Volume 1" Having taken control of Ubu's recordings Rough Trade re-release this '77 classic so that those of us who were foolish enough not to get it then have the opportunity of doing so now.

'390 Degrees' is the first of a series of Ubu live LPs. If you've got (or are going to get) 'The Modern Dance' you'll have to get this as well - containing versions of the songs released on the 'Datapanik In The Year Zero' EP, 'The Modern Dance' and the Hearthan singles, an essential buy for Ubu supporters.

PUBLIC IMAGE LTD:"The Flowers Of Romance"

This LP has been labelled as the most refreshing LP of the year - it is certainly different; another Pil progression.

Predominantly (Section 25 influenced) drumbeats and imperturbable vocals with added bass/guitar/synth where necessary.

It is Lydon jeering at everybody and everything to very minimalist music.

It will no doubt be consumed in vast quantities being a Public Image album - Lydon's messages lost on such trend conscious people.

A READER'S TRUE EXPERIENCE

Continuance of the story started in MOWBRAY PRODUCT 3.....

Next day Karl went to see his friend Dr Crippen.

"Dr Crippen, it's Karl", said Karl, but as Karl stepped through the door Dr Crippen cried out and rushed out of the room. He reappeared after five minutes wearing suitable protective clothing.

"My dear fellow", said Dr Crippen, "I'm afraid you've been infected by the dreaded Lousepedoodle that flies in ever decreasing circles through the Gunpat of the Cludge - a deadly virus - dear me, yes! - isolated by the purple Avvago and maturing in the grey-green forests of the Okey Pokey. This, you understand, is to put the matter for you in simple terms, insofar as I can. Medically speaking, there are certain complexities with which I will not weary you."

"But whatever am I to do?" gasped Karl.

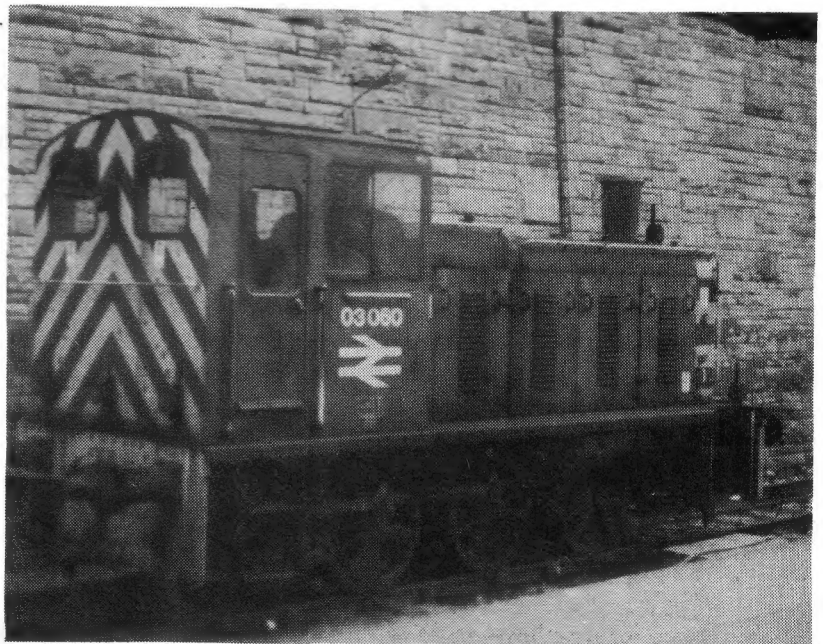
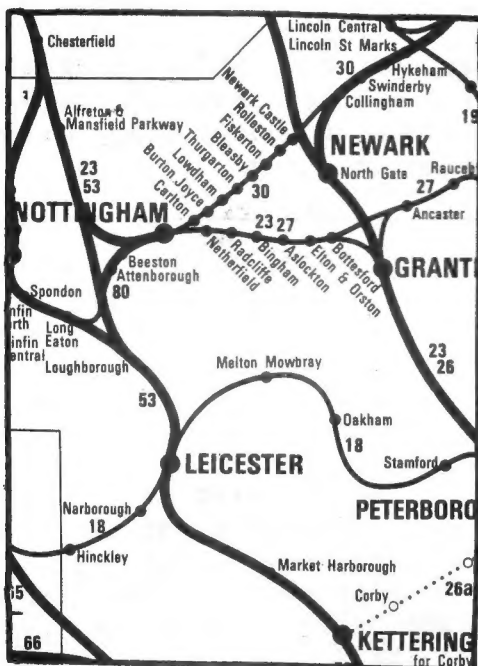
"Never fear", said Dr Crippen, "I have the cure at hand, come with me."

He led Karl into the next room.

"Climb into the bath", cackled Dr Crippen, "and all your problems will be solved."

'Thankyou ever so much' were the last four words Karl spoke before his body was dissolved in the acid bath Dr Crippen had prepared. Crippen was later hanged along with the other animals in the wood for conspiracy to murder.

"At least I got the sickening little creep", he told the jury.



number 4

Alternative ending for the tenderhearted.....

Later that day Karl found a note in his room. It said 'APRIL FOOL' in big letters. 'April fool indeed' he thought.

When Mummy and Daddy returned home they found drops of blood leading up to Karl's bedroom. In the bedroom Karl was flat out on the floor and by his side there was a note.

"He's gone and committed suicide", said Mummy. "What have we done?"

"We'd better read the note", said Daddy.

"No, let's get all the animals together first", said Mummy, "so they can all see what has happened."

An hour later all Karl's griefstricken friends and relations were gathered about him.

"We might as well read the note", said Cowslip. Mummy took out her reading glasses and opened the letter. It said 'APRIL FOOL' in big letters. Karl sprang up and everybody laughed and admitted that the joke was on them and Mummy made an extra big tea, with all Karl's favourite things to eat, and they all ate and talked and drank late into the night and everybody lived happily ever after.

H.A.C.B.R.

In all the arguments about Citizens Band Radio, it comes to mind that the view of the hitcher has not been heard. It is discussed how CB would be useful in emergencies to the extent of saving peoples lives, how CB would cause interference on the ordinary radio bands, and how CB could be used by criminals to dubious ends, but no one has yet mentioned how the hitcher would suffer if CB were made legal.

As you are no doubt aware, people pick up hitchers for one of two reasons:
(i) The driver of the vehicle has altruistic leanings.

(ii) The driver of the vehicle desires company - by far the most common reason.

Consider then the consequences if the driver were able to talk to friends/relations/other drivers on his/her journey. He/she would not then need company and would therefore cease to pick up hitchers.

If CB is made legal, sets will become readily available (at a fairly modest price). It is likely that a driver who has to make a lot of journeys, e.g. a lorry driver or businessman - the hitchers greatest lift donaters, would have a set installed.

It could be argued, of course, that the hitcher would benefit from CB by being able to ask drivers for lifts directly and not have to depend on their generosity. I would put down this theory for the following reasons:

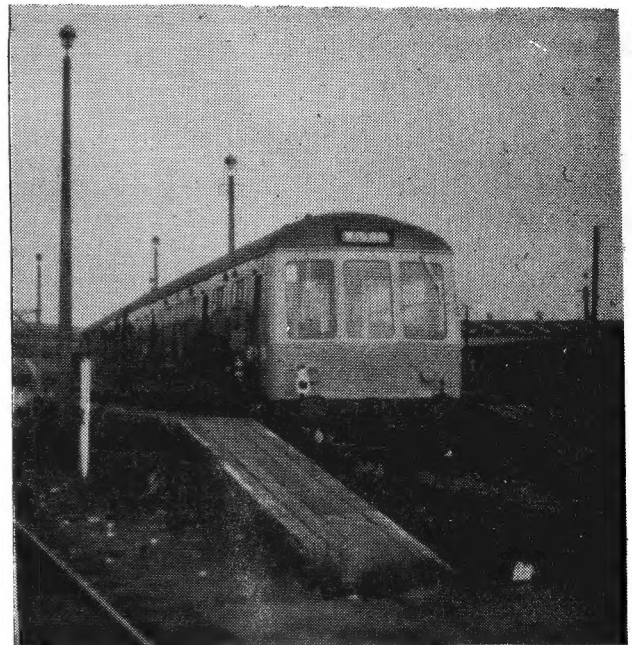
(i) If a hitcher could afford a CB set he/she would probably not be hitching at all but travelling by public transport.

(ii) This method offers no security about the reliability of the lift - that someone who says he/she will stop, actually stops (if he/she does not, valuable hitching time has been wasted) or that the lift is safe.

(iii) It is very embarrassing asking people for lifts directly, e.g. at a service station at night.

Realising then the consequences of CB, I hope that every self-respecting hitcher will stand firm in the fight against Citizens Band Radio that will destroy our livelihood if made legal.

Send your comments/criticisms/ideas on this subject to H.A.C.B.R. (Hitchers Against Citizens Band Radio), Room 92, 121 Main Street, Asfordby, Melton Mowbray, Leicestershire.

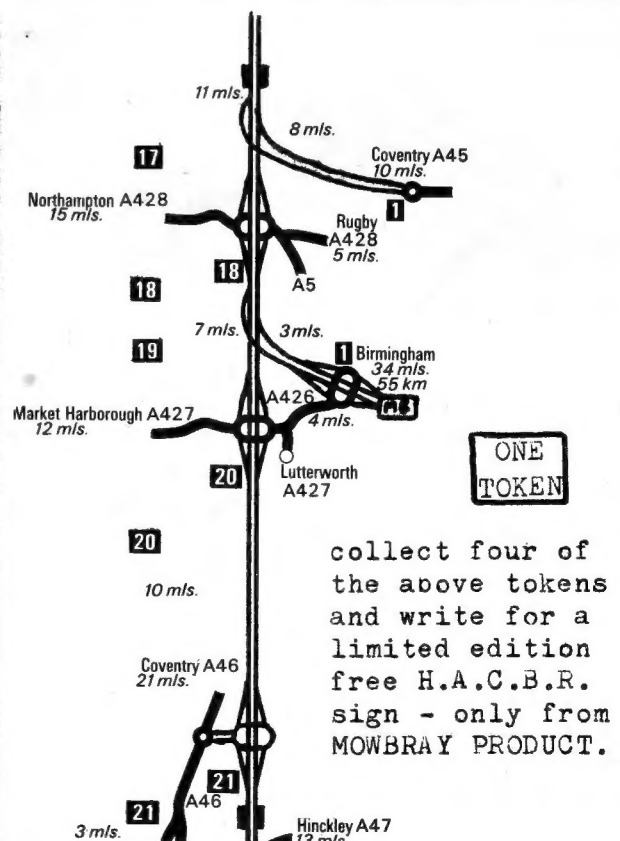


number 8

DRILL AND EXERCISE



"Growing girls are very apt to slouch,"



Killing Joke

WHOSE IDEA WAS IT TO RELEASE THE FIRST SINGLE IN SUCH A VARIETY OF SIZES?

Geordie:Island's.We wanted to release it on a 10 inch,right,because there was 3 tracks on it,and it was the cheapest way of getting 3 tracks out,rather than a 7 inch.Then when we sold it to Island they released it on a 7 inch because there was no call for 10 inchers.

WHICH ONE OF YOU INITIATED THE USE OF REGGAE RHYTHMS AND TECHNIQUES?

Jaz:Well,it just happened didn't it?

Geordie:Youth's fault.

Jaz:Yeah,he likes a lot of reggae.We all like quite a lot of reggae but he likes it to extremes.

I READ THAT YOU CONSIDER YOURSELVES VERY ANTI-TRADITION,YET MOST OF YOUR AUDIENCE SEEM INTENT ON RECREATING THE '77 PUNK TRADITION.....

Jaz:Well that's for them not us,innit? DOES IT WORRY YOU THAT THEY FOLLOW YOU?

Jaz:We don't care who comes along,you know?I don't give a shit who comes along.We get all types,don't we?Punks y'know,what we'd call punks.

Youth:Where's the pot,man?

Jaz:We're not interested in fashion.

DID THE COMPARATIVE SUCCESS OF YOUR 1ST ALBUM SURPRISE YOU?

Geordie:Success?What success?

COMPARED TO THE SINGLES IT WAS A SUCCESS WASN'T IT?

Paul:We expected it to do well.

Geordie:We expected it to get to number one.

Paul:We thought it could have done better.It's still better than anything else that's been brought out this year.

THERE'S A TRACK ON IT CALLED 'BLOODSPORT' WHY'S IT CALLED THAT?

Jaz:Man's lust for blood,y'know what I mean? In boxing,in anything you want to look at it as.....

Paul:Well,it's an instrumental,it hasn't got any vocals,which means we haven't got anything to say about it.

Jaz:It's 'Bloodsport',about blood.Use your imagination;or do you have to have it written out for you?

Youth:Do you smoke these things?

DON'T YOU THINK IT WOULD BE MORE CONSTRUCTIVE TO PUT ACROSS YOUR POINTS IN A LESS PESSIMISTIC AND JOYLESS WAY?

Paul:Constructive for who?

Jaz:It's a Paul Morley clone!

Paul:What do we have to be constructive about? Who says we have to be?

NO ONE SAYS YOU HAVE TO BE.

Geordie:We're realistic.

Jaz:No,we'll play nice little tunes.

Youth:What do you mean pessimistic? Weve got enough booze,enough drugs.What have we got to be pessimistic about?

THAT'S SLIGHTLY BLINKERED ON YOUR BEHALF

Jaz:Yeah,but why should we fucking think on your behalf? We think we're quite...

I mean,our sounds quite a happy sound.

Youth:I've got £100 tonight.In my pocket

Jaz:Think about that,right.Would you pay £500 every night so all these fucking idiots can come and see you?Out of your own pocket? No you wouldn't.Well that's what we do.Martyrs,see?

Youth:Martyrs to the cause.Give me your money.....

WHICH DO YOU CONSIDER MOST IMPORTANT?

LYRICS OR MUSIC?

All:Music

Jaz:Lyrics,y'know....not just the lyrics we just like doing it....music....sound, sort of describes it.

Geordie:We aren't a group of singers so why should we sing?

SO YOU MIGHT AS WELL NOT HAVE LYRICS AT ALL?

Jaz:No,I mean I like to sing.....

DO YOU PREFER TOURING OR ONE-OFF GIGS?

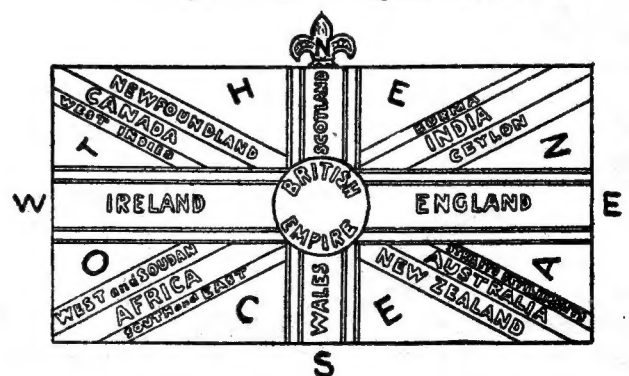
Jaz:We get really bored so we go on tour We're active every day.Every day we live the Killing Joke.

AND WHAT IS THE KILLING JOKE?

Jaz:Well if you don't know,it's not worth going over.

The Union Jack stands for something more than only the Union of England, Ireland, and Scotland—it means the Union of Great Britain with all our Dominions across the seas; and also it means closer comradeship with our brothers and sisters in those Dominions, and between ourselves at home. We must all be bricks in the wall of that great edifice—the British Empire—and we must be careful that we do not let our differences of opinion on politics or other questions grow so strong as to divide us. We must still stick shoulder to shoulder as Britons if we want to keep our present leading position among the nations; and we must make ourselves the best nation in the world for honour and goodness to others so that we may DESERVE to keep that position.

"Unite the Empire; make it stand compact,
Shoulder to shoulder let its members feel
The touch of British Brotherhood, and act
As one great nation—strong and true as steel."



THE IMPERIAL MEANING OF THE UNION JACK.

Killing Joke

interview continued

Paul: The killing joke is beyond definition. By any one person. So use your imagination. It means a whole lot of things. If I could tell you what it was about, it would be pointless anyway. It's about the music we play. If you don't realise what it is you're not going to realise by us telling you.

IF I DON'T KNOW WHAT IT IS, YOU CAN TELL ME.

Paul: Well if you haven't got the intelligence to figure out the interpretations - thousands of them.... there are 2 words that a killing joke is.

Jaz: Adam (a roadie) come over here. Tell this bloke what a killing joke is.

Adam: A killing joke is, to me, the drug squad planting me 10 years in jail for a pound of dope, right, and then ten years

later, then drug squad blokes are on charges for pushing heroin to young school kids, and getting people to break in chemists and putting kids in hospital. That is a killing joke.

Jaz: Have you seen that picture we've got of the Pope giving a blessing to the Nazis. The church is the way of balancing your head, it's the establishments way of balancing your head. The Pope's giving blessings to the Nazis. They've all gone but he's still around. That's a killing joke. Like when someone else controls your destiny. On the inside cover of the LP, right, there's a bloke leaning over, right. That bloke, we know him quite well. He's got 4 months to live because they gave him the wrong drugs.

Paul: That's a bit of a killing joke, isn't it?

Jaz: You look into the guy's face, you'll see whether he's joking.

Interview by Neil Burrows.

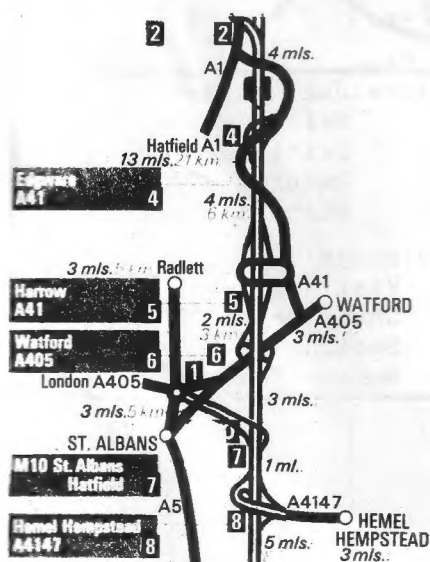
I am quite seriously interested in people's hitching and trainspotting experiences.

For example - being stuck at Junction 20 (Lutterworth) for eight hours or walking for half an hour each way to Edge Hill for two 40s you didn't cop.

If you have had any such incidents or have any tips on places to avoid and to go to for lifts and numbers, send them, with your competition entry, to Jon at MOWB-RAY PRODUCT.



number 9



H.A.C.B.R.

its your motorway

They found, after the years
That convention
Or what others said
Could not steal what they had.
They tried for something more - though neither
Felt strong enough to take it.
They tried to share each other.

They both had to take what they had put into life
And then move apart. The movement kept them stronger.
It was an ideal they both sought,
Stronger than other loves that fall inward.

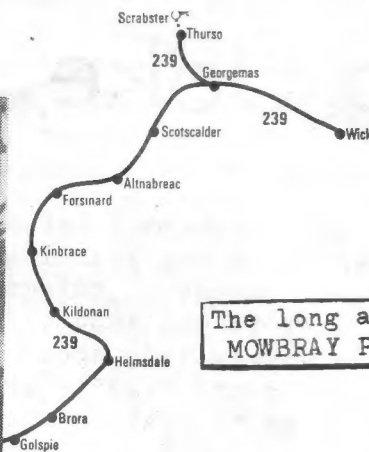
To all who looked, it seemed that
They were losing each other (as it often did to them)
Whilst all the time they were looking harder
And finding each other.

By Katharine Pearce 1980 for Vini Reilly.



number 10

The long awaited
MOWBRAY PRODUCT 8



Sheffield town hall flying the Red
Flag for May Day.



Later, Conservative trade unionists in the city marched to the town hall with a coffin draped with a Union flag and dumped in on the town hall steps along with a placard saying: "Better dead than red."

The Guides' Salute or Greeting Sign

The right hand raised level with shoulder, palm to the front, thumb resting on the nail of the little finger, and the other three fingers upright pointing upward.

That is the Guide salute or sign of greeting.

When the hand is raised shoulder-high, it is called the "half salute"; when raised to the hat it is the full salute.

The three fingers held up (like the three points of a Guide Badge) remind her of her three promises in the Guide Promise.

1. To do her duty to God and King.
2. To help others.
3. To obey the Guide Law.

When a guide meets another for the first time in the day, whether she is a comrade or a stranger, she salutes with the sign and the half salute.

She always salutes a Patrol Leader or a Guider with the full salute.

Also the hoisting of the Union Jack, the colours of a regiment, or of a Guide Company or Scout Troop, the playing of God Save the King.

When the National Anthem is played in church the Guides do not salute, but merely stand at the "alert."

When marching in Company or Patrol formation Guides do not salute with the hand. When passing other companies or Guiders, the Guider or Patrol Leader in charge alone will salute with the hand, at the same time giving the command, "Eyes right," or "Eyes left," as the case may be, on which every Guide will turn her head sharply in that direction till the word is given: "Eyes front"

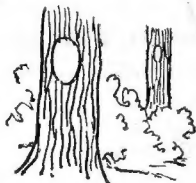
It is more than ever necessary to hold yourself smartly when giving the sign, otherwise you would make a very slovenly show of it.

Not the best
way to salute.



Woodcraft Signs

Scout signs on the ground or wall, etc., close to the right-hand side of the road.



Road to be followed.



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